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ABSTRACT

Intended for use with tenth grade students in Canadian schools, this paper provides a teaching unit designed to familiarize the students with the literature of their country. The paper contains (1) a teaching unit that uses poetry, stories, and films to illustrate the theme "Growing up Canadian"; (2) a curriculum planning model for teaching Canadian literature; (3) suggestions for teaching literature as a cultural, a humanistic, or a literary study, and as a stimulus for creative writing; (4) two lesson plans that integrate Canadian literature into these areas of study; (5) teaching ideas for use in each area; and (6) a list of resources related to the teaching of Canadian literature. (FL)

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"Wheatfields and Wildflowers"

IDEAS FOR TEACHING CANADIAN LITERATURE
GRADES 8-12

Presented by Steve Bailey
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INTRODUCTION

"It's too depressing."

"Why do they always suffer or die at the end?"

"This Canadian literature stuff is dreary."

"Why can't we Canadians cheer up?"

"My personal and present opinion is that Birney is a Canadian poet and writer without equal."

"Alice Munro is a writer who promises much in the future."

"Gabrielle Roy has a unique style of writing which I enjoy reading."

"Margaret Atwood is a young and inspiring Canadian writer."

If the study of Canadian literature in our English classes will generate nothing else, it will generate all kinds of strong opinions. The opinions you have just read are those of grade 10 students who were completing a Canadian literature unit in their English class. Most, they said, would go on to read more Canadian literature whether their present opinions were positive or negative.

That these students express a desire to read more Canadian literature is important. Canadians have had an inferiority complex to live down. Perhaps our literature can help us to do that. According to both our own writers and outside observers, we have not, until recently, begun to value ourselves. As an outsider, Wyndham Lewis saw us this way in 1941:

> ...Canada is a small and backward country; the tongue of half of it is French. The English half is probably the dumbest English speaking population anywhere. It reads less per capita than any other known civilized population.

Such is one image we seem to have projected. Did this kind of comment reflect a recognition of a lack of self worth, a lack of a desire to discover something about ourselves on the part of Canadians? Margaret Laurence asks this question almost out of frustration in her personal essay "Where the World Began" (English 10-Singing Under Ice):

> ...Why on earth did generations of Canadians pretend to believe this country dull? We knew perfectly well it wasn't. Yet for so long we did not proclaim what we knew....We have only just begun to value ourselves, our land, our abilities. We have only just begun to recognize our own legends and to give shape to our myths.

Laurence here captures a sense of the cultural flagellation we Canadians have put ourselves through. Her conclusion is obvious: we must give shape to our concept of who we are, to our dreams and hopes, hardships and triumphs. One way to do this is to encourage the study of our literature.

Although our Ministry of Education--in recognition of these cultural realities--has, in the past ten years, significantly increased the amount of Canadian literature available to B.C.'s English teachers, the teaching of Canadian literature has not really "caught on". Many English teachers have been afraid of deliberately teaching Canadian literature as Canadian literature because of a feeling that such an activity is a faddish innovation, a suspicious new idea. As far back as 1926, however, anthologies of Canadian literature were prescribed for use in B.C. schools. A.M. Stephen published his The Voice of Canada: A Selection of Prose and Verse (1926) with high hopes. As he writes in his preface:

> The real builders of our Canadian Commonwealth are its writers and artists. Canadians, hitherto, have been so slightly acquainted with the achievements of those who have given them a national literature that native-born writers have been forced to find a market and a public abroad. This has been a most serious loss to our spiritual life. One generation of children taught to appreciate the work of their own authors will remedy this unfortunate state of affairs.

The kind of "appreciation" of which Stephens speaks has still not been realized five decades later. But there are resources available to us which we, as teachers, can use to engage students in interesting and rewarding studies of their national literature. This package is concerned with those resources.

Approaches to Teaching Canadian Literature in the Context of B.C.'s English Curriculum Resources

The amount of Canadian literature available for our English courses for grades 8-12 varies significantly form course to course. For this reason, not all of the following options are available for each course--but teachers should be aware of them:

1. A course whose literary content is wholly Canadian(additional resources needed)
2. A course emphasis on Canadian literature (possible in English 10 and 11)
3. Selected units built around Canadian literature
4. Specific lessons built around Canadian selections
5. Units and lessons which include Canadian selections along with those of other English literary traditions (for purposes of thematic or character study, or some kind of specific comparison and contrast).

Generally, approaches 3-5 are the most useful. Using a combination of these methods, any English teacher can generate a variety of worthwhile learning activities involving reading, writing, speaking, listening, the study of literature and the study of language--the six strands of our Scope and Sequence of instruction which we must integrate as we plan instruction.

Here is a sample unit plan which has used the English 8-12 Scope and Sequence and is built around a study of Canadian literature.

ENGLISH 10: CHILDHOOD AND ADOLESCENT EXPERIENCE IN CANADIAN LITERATURE

"Growing Up Canadian"

A teaching unit utilizing Canadian stories, poems and films.

-Steve Bailey

SCOPE AND SEQUENCE TEACHING GOALS:

Strand	Grade 10 - Outcome No.
Speaking	2
Writing	1, 2, 3, 5, 8, 10
Study of Literature	1, 2, 3, 6
Listening	1, 3
Reading	1, 2

(The teaching goals on the Scope and Sequence chart in turn can be related to the goals in the Secondary English Guide as indicated.)

CURRICULUM GOALS:

1, 2	Students will participate in small-group and class discussion.
5	Students will write essays dealing with aspects of growing up as seen in literature.
3, 9	Students will read narrative and lyric poetry related to childhood and adolescent passage into the adult world.
1, 2, 9	Students will discuss their individual response to the reading of Canadian literature.

LEARNING OUTCOMES:

Students will participate in small-group and class discussion.

Students can write an essay dealing with aspects of growing up as seen in literature.

Students will read narrative and lyric poetry related to childhood and adolescent passage into the adult world.

Students will discuss selections read.

LEARNING OUTCOMES - CONTD

Students can contract their own growth experience with characters in poetry and prose fiction.

Students will discuss comparative effectiveness and sophistication of short stories, and study the technique of narrative point of view in the short story.

Students will read Canadian literature.

* * *

In this unit students will have an opportunity to examine and work with selections relating to "growing up": passage from the world of imaginative childhood spontaneity to the world of adult realities. The adult looks at the world of childhood and sees many things: vivid imagination, an appealing innocence, and an exuberance for living which has not come to terms with harsher realities.

This unit will provide a good opportunity for students to examine their own experiences in the light of the experiences of various literary characters.

MATERIALS	PERIOD 1
Blackboard or overhead to summarize discussion	Discuss with the class such concerns as: How much do events of childhood shape your life? How does childhood differ from adulthood? What kinds of things do we learn passing from childhood to adulthood, and when does one become an adult?
Singing Under Ice	Read aloud the opening of "Where the World Began" (p. 162); explain the purpose of the essay and invite students to complete reading it, looking in particular for the influences of childhood experience and environment on the adult.
Blackboard or overhead	Follow up this reading by having the students write on the topic developed by Laurence: the impact of one's past (people, experiences, places) on the present. Explain the adage: "The child is father of the man." Prepare students through discussion: How is "who" you are related to where you are, have been, and whom you have known? Ask them to analyze their beliefs and attitudes, likes and dislikes, in terms of these variables.
	PERIODS 2 - 5
	Complete the writing assignment and have students share some of their thoughts and feelings in small discussion groups or with a partner.

PERIODS 2 - 5 - contd

Build on the background that has now been established for the central concern of the unit: Some writers probe the world of childhood and adolescence in order to share insights into these phases of human experience and how they shape our lives. Divide the class into six small groups which will each read and discuss one of the following poems about childhood experience:

Imagine Seeing You Here

"The Children are Laughing" p. 223
"A Backwards Journey" p. 148
"I, Icarus" p. 149
"And What If" p. 150
"High Boy on a Low Motorbike" p. 261

Poetry

"A Child Blowing Bubbles" p. 147

Have one person from each group read the poem aloud and someone else share group comments. It will soon become obvious that the common element is the world of imagination which characterizes childhood.

Make a transition into the key poetry selections for the unit which demonstrate that spontaneity and imaginative exuberance change as a result of experience as one gets older. Read and study in detail with the students:

Poetry
Imagine Seeing You Here
Poetry

"Beautiful Creatures Brief as These" p. 129
"I was Around Six" p. 89
"David" p. 133

NOTE: In these poems the transition from innocence to experience; from imaginative world of perfection to the world of harsher realities which must be reckoned with. Relate these experiences to those of the students.

PERIODS 6 - 7

NFB Film Catalogue

Allow the students to observe what the poetry is communicating in a new situation. Show one or more of the following films available from the N.F.B.:
The End of Summer (27 mins., b&w) - a film about the ending of childhood when nothing will ever be the same as it was before (French with English subtitles).
Nobody Waved Goodbye (60 mins., b&w) - the predicament of a youth who rebels against his parents' conventions but finds his youthful ideals crushed by the realities of the world he confronts alone.
The Teens (25 mins., colour) - shows adolescence as a time of adjustment as youth grows into adulthood.
Follow up screening with appropriate discussion.

Finish the film study periods (or begin the next period) with a brief study of prose and poetry dealing with contemporary adolescent concerns.

PERIODS 6 - 7 - contd

Singing Under Ice

"Where the Gap is Widest" p. 178
"The Girl Who Asked for More" p. 210

Poetry

"The Man Who finds that his Son as been a Thief p. 143
"The Student of the Road" p. 148

Relate this latter poem to the adolescent quest theme of "Where the Gap is Widest."

PERIODS 8 - 12

This part of the unit concentrates on the short story. With the thematic basis of the unit well established, concentrate on teaching one particular structural element of the short story: Point of View. Relate point of view to story plot and theme. Point out that "point of view" is an important decision an author must make as narrator of events. The method used to reveal the facts of a story may determine the effectiveness and impact of the story.

Basically, an author has two choices in establishing his point of view as a story teller: objective and subjective. Each of these modes can be further subdivided:

OBJECTIVE (narrator not a character in the story)	omniscient author	(reveals complexities of private feelings of all characters)
	restricted insight	(gives intimate detail about one character)
	external observer	(narrator gives dialogue and action, but no thoughts and feelings)
SUBJECTIVE (narrator a character in the story)	concerned observer	("I" but not the main character)
	involved participant	(minor actor in the events)
	protagonist as narrator	(main character tells story)

The five core short stories for the unit present five of these six points of view:

e.g. Objective

Singing Under Ice

"A Cup for Steve" p. 99 (omniscient author)
"David Leaves Home" p. 175 (restricted insight)

Singing Under Ice

Subjective

"The Moose and the Sparrow" p. 1 (concerned observer-adult narrator)
"McIvin Arbuckle's First Course in Shock Therapy" p. 46 (involved participant - adult narrator)
"An Ounce of Cure: p. 147 (protagonist as narrator)

As students read, write about, and discuss these five core short stories, develop their understanding of how the kinds of point of view differ from one another: Would any of the stories be more successful had another point of view been utilized? How would utilization of another point of view lessen the effectiveness of a story?

Furthermore, have students note the perspective of the narrator persona: is he/she a child relating childhood experiences, or an adult looking back on or seeking meaning in the events of childhood? Of course, discuss each story as it relates to the rites of passage (i.e., learning experiences) which take characters along the road from child to adult.

PERIODS 13 - 16

The students can pursue individual or small-group study of other short stories related to the unit topic which can be used to apply the learnings about point of view in analysis of new selections. Structure an activity where students must comment on the relative effectiveness of two or more stories if you wish:

Singing Under Ice

"The Day Before Christmas" (from Buckler's The Mountain and the Valley) - restricted insight; "Professor Kingblatt's Prediction" - protagonist as narrator; "Anenome" - protagonist as narrator; "The Plot of Ellen" - restricted insight; "Winner's Circle" - restricted insight; "The Bargain Ox" - protagonist as narrator; "The Journey: - protagonist as narrator; "Bambinger" - protagonist as narrator; "One's a Heifer" - protagonist as narrator; "God Help the Young Fishman" - restricted insight; "A Manly Heart" - protagonist as narrator.

Voices

UNIT EVALUATION:

1. Have students write an expository essay comparing specific selections or discussing aspects of "growing up" as seen in literature read during the unit.

2. Have students write a story deliberately choosing one particular point of view and employing thematic concerns that have been considered during the unit.

3. Give students an appropriate prose or poetry sight selection.

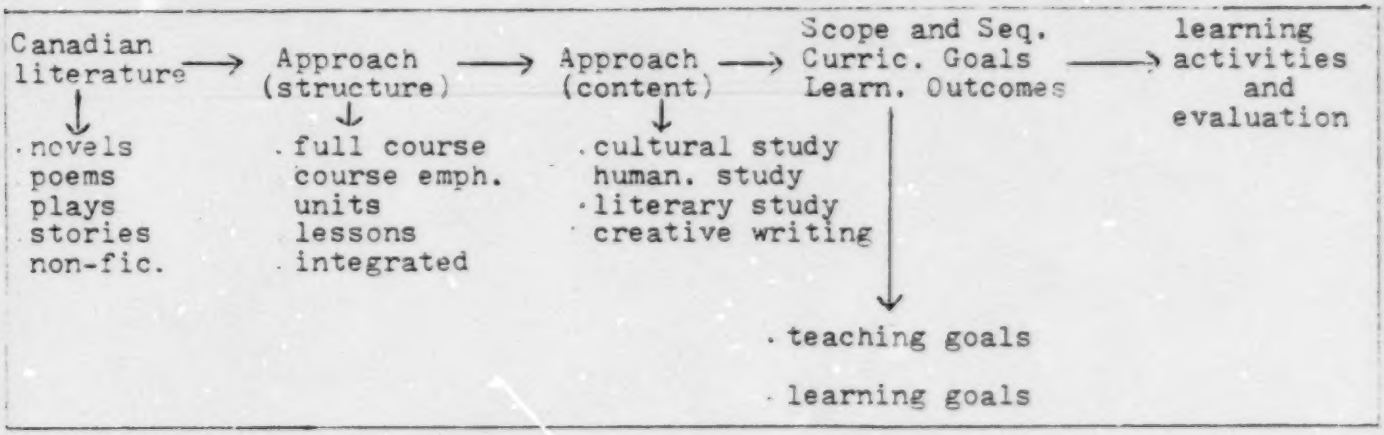
A second aspect to consider when approaching Canadian literature with secondary school students is the kind of study with which you wish to involve students. There are at least four broad perspectives that can be considered:

- Canadian literature as a cultural study
- Canadian literature as a humanistic study
- Canadian literature as a literary study
- Canadian literature as a stimulus for creative writing

These perspectives are not mutually exclusive, but are useful in helping teachers plan a variety of activities for exploring Canadian literature with students.

A CURRICULUM PLANNING MODEL: TEACHING CANADIAN LITERATURE

We can now put some of the principles of curriculum planning presented here into a coherent curriculum planning model:



Content Approaches to Canadian Literature: Definitions

The nature of the suggested content approaches to Canadian literature may not be as obvious as the familiar categories associated with curriculum structure. For this reason, some short definitions are presented here. Following these definitions are two sample "directed lessons and reading guides" which, to some extent, integrate these approaches. They may be useful as lesson models since they are based on a long established directed reading lesson format. After these lessons is a collection of teaching ideas which is organized along the lines of these four content approaches.

1. Canadian literature as a cultural study

This approach strsses understanding of Canadian themes and the Canadian social milieu. Examples of topics or approaches which reflect the cultural approach include such things as "coming of age in Canada", "the North and Native Peoples in literature", "women in Canadian literature", "biculturalism in Canada", "Canadian literature and social realism", "the immigrant in Canadian literature", "regional studies in Canadian literature", "the Canadian dilemma", etc.

2. Canadian literature as a humanistic study

This approach embraces the study of traditional "themes" and topics which occur again and again in all literature: "war", "love", "death", "the future", "human conflict", "good and evil", "quest", "alienation", "prejudice", etc.

3. Canadian literature as a literary study

Here the teacher and students are concerned with matters of literary form: structure of literary genre, methods of characterization, diction and language, imagery and symbol, style, etc.

4. Canadian literature as a stimulus for creative writing

Reflecting on Canadian experiences as presented in literature provides some excellent opportunities for student writing.

Two Lessons which Integrate Content Approaches to Canadian Literature

Directed Lesson and Reading Guide:

"The Shark" by E.J. Pratt - Grade 9.

A. Preparation for reading:

1. Background information

Discuss with students the connotations that certain animals conjure up: the wolf, the snake, the sheep, the lamb, the shark. What kind of reputation do sharks have? How have the "Jaws" movies influenced our thinking about Sharks? Is the "Jaws" image justified or accurate?

Read a short scientific piece about sharks which deals with their nature and habits. It may be interesting to compare what the scientist and the poet have to say.

2. Vocabulary readiness:

After discussing conceptual background relevent to the poem, introduce words which may cause difficulty after in pronunciation or in understanding the appropriate meaning intended by the author. Present such words as sheet-iron, base-line, tubular, tapered, shearing, lithely.

B. Guidance during reading: Directed silent reading.

Ask students to turn to the poem p. 35 in The Second Century Anthology of Verse, Book 2. Set up a reading purpose for the entire poem (ie "Read the entire poem in order to find out the poets attitude toward the Shark.")

C. Comprehension Check and Skill building:

1. Get the students to respond orally to the following questions:
   a. What does the shark's fin look like to the poet?
   b. Why is this comparison a good one?
   c. What makes the poet think the shark may be familiar with his surroundings?
   d. What does the description of the shark's body in Stanza 2 remind you of?
   e. What do the "eyes of metallic grey" suggest about the shark?
   f. How does the poet create a sense of mystery about the shark?

2. Finding and understanding main ideas:

To work on this reading skill, ask students to write in one sentence what they feel the poet's main idea about the shark is.

3. Understanding detail:

Ask the students to list all the details which contribute to the feeding or attitude about the Shark which the poet creates.

4. Word-recognition skill building:

Ask students to use some of the words introduced in section as of the lesson in sentences- one sentence for each word.

5. Rereading for another purpose:

Ask a student to reread the poem orally for the purpose of getting

the students to appreciate its tenseness and the suitability of its rhythm. to the subject at hands.

D. Follow-up activities:

You may wish to read the students Pratt's "The Prize Cat" or similar animal poems which associate a definite connotation or emotion with particular animals.

Ask the students to write a poem which describes an animal in such a way that a definite impression or emotion energes.

Directed Lesson and Reading Guide:

"After the Sirens" -Hugh Hood Grade 11 - From Tigers of the Snow

A. Preparation for reading:

1. Background Information:
Discuss the issues behind the story:
-What are the possiblities of our direct involvement in a nuclear war?
-What might be our chances of surviving a nuclear strike?
-How can we prepare ahead of time for a nuclear strike?
Students might "brainstorm" briefly: list the measure you would take if you were faced with a 15 minutes countdown to a nuclear strike.

2. Vocabulary readiness:

After discussing conceptual background relevent to the story, introduce words which may cause difficulty either in pronunciation, or in understanding the appropriate meaning intended by the author. Present such words as: reassuring it, swaddled, negaton , synthesized, brainpan, incandescence, pulverization, attenuated, vortex, noxious. Go over pronunciation and meaning, doing a structural analysis where the opportunity is evident.

B. Guidence During Reading: Directed Silent reading.

Ask students to turn to the story (p. 159 in Tigers of the Snow). Set up a reading purpose for the whole story: ie. :Read the story in order to find out what one family did given a fifteen minutes warning before a nuclear strike. As you read it down in point form the sequence of their actions and reactions.

C. Comprehension Check and Skill building:

1. Get the students to respond orally to the following questions:
   a. At the begining of the story, who seems to more cerned about the "Strange feeling"? When does this situation change?
   b. Why does the author include the time element in the story: "fifteen minutes,... fourteen minutes," etc.
   c. What are the initial preparations that the family make?
   d. What factors contribute to the family's survival?
   e. What problems faced the family after the blast had subsided?
   f. With what kind of impression does the last sentence of the story leave you?

2. Finding and understanding main ideas:

Ask students to state or write briefly what Hood is attempting to demonstrate through this story.

3. Understanding detail and rereading for a different purpose:

Ask the students to go back through the story, documanting every reference to time. When they have finished, ask them to draw a conclusion about the way Hood employs time references in the story.

4. Word recognition skill building:

Ask students to use selected words from the vocabulary study section of the lesson in new sentences, and to make some new words from root words

associated with the vocabulary words.

5. Understanding Character:

Ask students to compare and contrast the husband and wife in terms of personal qualities exhibited. Use examples to illustrate points.

D. Follow-up activities:

Students might speculate about the family's immediate future and measures survival that the city takes.

COMPARE "The Offshore Island" in Human Values in Drama.

Teaching Ideas Arising From Content Approaches to Canadian Literature

note: Teachers should consult the Goal 13 section in each of the English Resource Books as a starting point. Ideas presented here are generally supplementary to those and are related to curriculum materials available from the Ministry of Education.

1. Canadian literature as a cultural study

* The Whale People, Copper Sunrise and I Heard the Owl Call My Name taken together can provide insights into Indian culture before contact with the Europeans during early stages of such contact and after such contact was well established. The novels range in reading difficulty and so can accommodate a range of reading ability among students(gr.8-9)

* Investigate Canadian language with Canajan, Eh? (Supplement the section in Voices 2 with readings from the book itself). Have students add definitions of their own(gr. 9)

* "The Wake of the Great Sealers" and The Whale People record the centrality of the sea in the Canadian experience(gr.9)

* Victimization by a hostile environment is a well-known Canadian literary theme. Explore it with "On the Way to the Mission", "The Wake of the Great Sealers", "The Cremation of Sam McGee", "At the Cedars", and "David"(gr.9)

* Shizuye Takashima's "Exiled"(Canadian Stories of Action and Adventure) can lead to investigation of scapegoats in society. Look up additional material on the Japanese Internment.(gr. 9)

* Encourage students to examine their own values in comparison with those exhibited by the cultures of Canada's native peoples(gr.9-10)

* After reading A Whale For the Killing, prepare a slide-tape presentation which includes aspects of Newfoundland's cultural life; include readings from other poems and stories.(A similar kind of activity can be carried out for the literary study of any region)(gr.9-10)

* Adapt and teach the unit "Growing Up Canadian" outlined in this resource package(gr.10)

* Investigate contrasting attitudes to native peoples in Copper Sunrise and I Heard the Owl Call My Name(gr.8)

* Invite a folksinger--or a group of students who are willing--to perform the Canadian folksongs which are part of the English 10 resources(in Voices 3 and Sights and Sounds) (gr.10)

* Undertake a regional study of Canadian literature(see p.155 in the English 10 Resource Book) (gr.10)

* Explore the poetry, song and legend of Canada's native peoples (I Am an Indian, Comparative Mythology, The Book of Myths). Supplement with the film "Potlatch" (gr.10)

* Present materials in I Am an Indian with the aim of helping students differentiate between overgeneralized cultural stereotypes and more realistic views of Canada's native peoples(gr.10)

* The Canadian North is often reflected in our literature as a refuge for the social misfit looking for something new. These characters abound in I Married the Klondike. Bring in some of Service's verse(gr.10)

* "Oolulik" by Rudy Wiebe is an excellent point of departure for a discussion of the effects of southern Canadian technology on Inuit culture. The poignant sense of loss expressed by Oolulik is haunting. Her death becomes a powerful symbolic act(gr.11)

* Use the plays in Transitions I as a basis for classroom speaking and listerning experiences. The plays have been chosen, according to the editors, to provide enjoyable reading and acting experiences. Avoid a lot of detailed literary analysis with these plays. Enjoy them and help students to do the same. Mar are good for the reason John Lazarus recommends his "Chester, You Owe My Bird an Apology". Says Lazarus, "it's good for a laugh or two, which is the whole point of the thing." The accompanying Resource Book is full of ideas for working with the plays as plays: as scripts to be read and understood and as pieces of theatre(gr.11)

* Study Death on the Ice and "Bloodflowers" in terms of the East Coast environment presented and the effects of that environment on people.(gr. 12)

* Have students do an in-depth study of one Canadian author as an enrichment project(any level)

* Give students a "Canadiana literary quiz"(any level)

* Plan and carry out a "Canada Night" where Canadian dishes can be sampled and where the community can be entertained by a presentation of dramatized excerpts from Canadian literature. For example, try a 'cultural celebration' such as "A Portrait of the Artist"--a choral reading about Emily Carr made up of Florence McNeil's poems and selections from Carr's books--which was done at Mcpherson Park(any level)

2. Canadian literature as a humanistic study

* Consider the themes of prejudice and overcoming prejudice in Copper Sunrise and I Heard the Owl Call My Name(gr.8)

* Teach a unit on "the future" using "Survival Ship", "A Queen in Thebes", and "Akua Nuten" from Canadian Stories of Action and Adventure. Supplement these stories with Hargreave's North By 2000: A Collection of Canadian Science Fiction (Macmillan) (gr.9)

* Morley Callaghan's "All the Years of Her Life" provides some interesting insights into parent-child relationships (gr.9)

* Explore man's interaction with new environments as he explores and places his "signature" on the landscape: Never Cry Wolf, The Bears and I, Crusoe of Lonesome Lake (gr.9)

* "The Outlaw, "My Uncle Joe", "The Bully", "The Shining Red Apple", "Exiled", "An Ounce of Cure", and "The Wild Goose" (Canadian Stories of Action and Adventure) all present "turning points" from youth to adulthood(gr.9)

* "Made a partner in Man's indignity..."(Milton Acorn)--Man's inhumanity to himself and life around him can be observed in a number of contemporary Canadian lyric poems: Imagine Seeing You Here: "Poem with Fat Cats in the Background", "I Dislike", "Leather Jacket", "Interruption"; Sights and Sounds: "The Faces of the Crowd", "Detail of a Cityscape", "On the Way to the Mission", "Calgary City Jail", "The Forsaken", "War" (gr.10)

* Contrast the attitudes to 'giving' in Nowlan's "Purest of Gifts" and Acorn's "Poem with Fat Cats in the Background" (Imagine Seeing You Here) (gr.10)

* The Canadian materials in English 10 provide ample resources for a unit concerned with the "rites of passage" from childhood to adulthood.

* "Women readers of Manawaka works feel a special gratitude for Hagar, Rachel, Stacey, Morag, and Vanessa, and Canadian women a special identification with them....each of these women is battered by events, but also moves of her own free will towards self-recognition, self-acceptance, and the awareness of a limited freedom...They endure and they grow, gradually shaking off debilitating guilts and fears and learning to accept themselves as well as others with tolerance and love....All of Margaret Laurences's women are strong and strongly maternal. They also feel the imperatives of emotion, of guilt and desire, sexuality and individuality that all women share....They achieve only the

precarious balance that might conceivably issue from their temperaments and their situations. But they do issue as individuals and as members of the human race, with dignity and potential, rights and responsibilities, which are insistently shown to be equal to men's."

-Clara Thomas, The Manawaka World of Margaret Laurence

Develop a full character study of Hagar using Clara Thomas's comments as a guide. Comment on the special problems that women have in moving toward 'self recognition' and 'self-acceptance.'(gr. 11)

* One of the most devastating experiences of youth is the sudden discovery of the vulnerability of a parent or older person who has been seen through the unbending, innocent eye of childhood. The results may be shattering or beneficial, but they are always an unforgettable event in the human journey. Discuss this statement with reference to "Horses in the Night"(A Bird in the House) (gr 11)

* A Bird in the House depicts changing roles for women over several generations. Analyse these changing social roles(gr.11)

* What conflicts does Vanessa in A Bird in the House experience as she grows to womanhood? How does she sort out and balance the disparate pressures which come against her?(gr.11)

* Analyse the native Indian value system which emerges in Breaking Smith's Quarterhorse.

* How does a child maintain the integrity of his own imagination as he grows older, or in his youth dwells in a adult world which does not appreciate imaginative realities? Explore this question in reference to Who Has Seen the Wind and Nowlan's "The Fall of a City"(Tigers of the Snow) (gr.11)

* Love and Marriage: Discuss the situation of Char in Munro's "Something I've Been Meaning to Tell You" (Cross-Currents) (gr.11)

* Explore the dilemma of Captain Abram Kean(Death on the Ice). Was he responsible for the death of the seventy-seven sealers? (gr.12)

* Research, cast and stage the trial of Captain Abram Kean. Ask students who did not read the book to serve on the jury(gr.12)

* Analyse the relationships which exist between George Stewart, Catherine Stewart and Jerome Martell(The Watch That Ends the Night)in terms of the idea that "love consists in this, that two solitudes protect and touch and greet each other." (gr.12)

* "I have long been impressed in Canadian poetry by a tone of deep terror in regard to nature....It is not a terror of the dangers or discomforts or even the mysteries of nature, but a terror of the soul at something that these things manifest."

-Northrop Frye

Explore Frye's comment as it applies to selections included in our curriculum resources(any level)

3. Canadian literature as a literary study

* Study animal themes in Canadian literature(Focus: "Do Seek Their Meat from God", "Christmas Goose"; material from Ventures I and II) (gr.8)

* Study the role of co-incidence and "clues" in the mystery story(Focus:"The Mystery of Monseiur Pliny") (gr.8)

* Study the nature and function of myth using Canadian and other myths from Deeds of Gods and Heroes and The Magnificent Myths of Man(gr.8)

* Involve students in the startling irony of "The Execution" (The Second Century Anthology of Verse) (gr.8)

* Study the form and content of the narrative poem("The Merchants Tale", "The Shooting of Dan McGrew") (gr.8)

* Don Gutteridge's The Country of the Young(University of Western Ontario, Monograph #1) has a useful study outline on Copper Sunrise and relates that book to the American novel, The Light in the Forest(gr.8)

* Write and compare descriptive portraits of a "Hollywood cowboy" and of the type of cowboy found in Boss of the Namko Drive. Have the two cowboys meet and converse. Write the dialogue. Interview them for a television talk show(gr.8)

* Read a selection of Canadian ballads in order to discover the form and thematic concerns of balladry(Voices 3, Sights and Sounds, Imagine Seeing You Here)(gr.10)

* What are the sources of humour in Breaking Smith's Quarterhorse? (gr.11)

*Approach Who Has Seen the Wind in terms of the contrast between town and "prairie". What values or realities does each represent? How is Brian shaped by each? (gr.11)

* Discuss Brian's growing awareness of the reality of death in Who Has Seen the Wind(gr.11)

* Who Has Seen the Wind is a novel of initiation. Into what is Brian initiated?(gr.11)

* Discuss Schroeder's "The Late Man" (Tigers of the Snow) as a parable.

* Who Has Seen the Wind and "The Painted Door" present contrasting views of the Prairies as a setting. Contrast the two pieces of literature from this perspective(gr.11)

* What insights into human nature does Clutesi's "Ko-ishin-mit and Paw-qwin-mit" give us?(gr.11)

* Contrast the fictional account of thermonuclear war in Hood's "After the Sirens" with Dobb's report of Emiko Okamoto's eyewitness account of Hiroshima as given in "The Shatterer of the World"(Cross-Currents). Account for differences of point of view in the two pieces(gr.11)

* Alden Nowlan's "The Gunfighter" is one kind of parable. What comment is Nowlan making through the juxtaposition of the political interview and the fantasies of the Wichita Kind? (gr.12)

* Contrast Gwendolyn MacEwen's "Snow"(Sunlight and Shadows) with Grove's "Snow"(not prescribed) (gr.12)

* Is the protagonist in Schroeder's "The Connection" a 'victim'? If so, why? Of what is he a 'victim'?(gr.12)

* "Isolation" is a recurring theme in Canadian literature. What insights into the psychological effects of isolation does Valgardson's story "Bloodflowers"(Sunlight and Shadows" give us?(gr.12)

* Different Canadian poets reflect different concerns. Study selected writers in terms of their poetic me hods and concerns(any level)

* Teach a variety of Canadian poets by following Don Gutteridge's seven step unit outline:

    1. Teacher introduces first core poet; stress on 'reading' poetry, specific themes in and responses to poems, special rhetorical feature
    2. Groups select one or more of the complementary poets for first core poet and, using guide lines supplied by the teacher, begin to discuss poems and themes.
    3. Teacher introduces second core poet; stress on rhetorical features, poet's feelings and concerns; some implicit comparison of style and content of poet #1
    4. Groups select one or more of the complementary poets(or sets of poems) and begin study, with teacher guidelines. Some comparison with core poet and previous materials

5. Teacher introduces third core poet; cumulative motifs and formats
6. Each group selects one of the supplementary poets and prepares a detailed analysis and presentation. Class time is allotted for preparation and presentation, while teacher concludes study of core poets
7. Each group presents its poet to the class.

Don Gutteridge, The Country of the Young, University of Western Ontario, Monograph #2, p. 13.

* Man's reaction to the land is a key theme in Canadian literature. Examine man's reaction to the seas, the mountains, the plains, the north, the city, or the wilderness as reflected in Canadian literature (any level)

* John Moss' Patterns of Isolation refers to the inordinate number of deaths by freezing in Canadian literature. Study selections which reflect man's victimization by the Canadian landscape. See Margaret Atwood's Survival: A Thematic Guide to Canadian Literature (any level)

* How does the landscape tend to evoke the best or the worst of man's nature? Have students consider this question as it relates to specific Canadian literature selections (any level)

* "A wilderness experience is often the catalyst to change, growth, and self-revelation for the Canadian protagonist."
Editors, Marked by the Wild

Find characters in stories or poems who undergo growth, change, and development, and discuss the role of the landscape in this change (any level)

* Discuss mythological themes related to sacrifice in Valgardson's "Bloodflowers" and Jackson's "The Lottery" (gr. 12)

4. Canadian literature as a stimulus for creative writing

* Write entries for Mark Brian's diary or journal(I Heard the Owl Call My Name)(gr.8)

* Students might write a parody of "The Shooting of Dan McGrew" (gr.8)

* Read several Canadian ballads and write a ballad relating an interesting event from Canada's past or present(gr.10)

* Students may like writing some "Sarah Binks" poems(gr.10)

* After reading "Malcolm Arbuckle's First Course in Shock Therapy", have students write a story about some striking childhood incident--real or imagined(gr.10)

* Write an account of the murder in Breaking Smith's Quarterhorse from various points of view: Smith, Ol' Antoine, Jimmyboy, the judge(gr.11)

* After reading Merril's "Survival Ship", (Tigers of the Snow) write a short story in which the sex roles are reversed(gr.11)

* Continue Hood's story "after the Sirens". What does the family find in--and beyond--the emergency shelter?(gr.11)

* Before students read "Gentlemen, Your Verdict", have them explore in a story of their own, the central moral dilemma outlined on the story's opening page(gr.11)

* Have students write a "tall tale" like McCourt's "Dance for the Devil"(gr.11)

* Write an account of an embarrassing incident from your past (real or imagined) after reading Jacques Ferron's "Tiresome Company" (Sunlight and Shadows) (gr.12)

SOME RESOURCES FOR TEACHERS OF CANADIAN LITERATURE

- Steve Bailey

1981

Resource	Description
The Teachers and Writers Education Project 86 Bloor St. West, Suite 514 Toronto, Ontario M5S 1M5	Resource guides for teaching Canadian literature published in the summer of 1977.
Themes in Canadian Literature ed. David Arnason Macmillan of Canada	A useful series of concise anthologies.
Essays on Canadian Writing ed. Jack David S 765 Ross Bldg. York University Downsview, Ontario M3J 1P3	A journal.
A Choice of Critics ed. George Woodcock Oxford University Press, Toronto	A collection of good articles from the journal Canadian Literature
Canadian Literature Circulation Manager University of B. C. Vancouver 8, B. C.	One of the best journals dealing with Canadian writing.
The Canadian Novel in the 20th Century ed. George Woodcock McClelland and Stewart New Canadian Library	A discussion of the accomplishments of modern Canadian novelists.
The New Canadian Library McClelland and Stewart	A collection of Canadian writing, old and new.
The Making of Modern Poetry in Canada Dudek and Gnarowski Ryerson Press, Toronto	
Survival: A Thematic Guide to Canadian Literature Margaret Atwood Anansi Press	An entertaining study of some themes in Canadian literature.

Read Canadian: A Book About Canadian Books ed. Fulford, Godfrey, and Rotstein James Lewis and Samuel, Toronto	A useful source book.
Survey: A Short History of Canadian Literature Elizabeth Waterston Methuen, Toronto	
Masks of Fiction and Masks of Poetry ed. A.J.M. Smith McClelland and Stewart New Canadian Library	Two useful collections of critical essays.
League of Canadian Poets-Catalogue Arlene Lampert, Executive Secretary League of Canadian Poets 165 Spadina Ave., Ste. 8 Toronto, Ontario M5T 2C4	This catalogue lists all poets belonging to the League, and tells how one can arrange poetry readings.
Project Can-Lit P.O. Box 6274, Depot C Victoria, B. C. V8P 5L5	Project Can-Lit distributes course outlines, a study of Canadian literature courses in Canada, and posters dealing with Canadian writers.
Eleven Canadian Novelists Graeme Gibson Anansi Press, Toronto	Interviews with 11 Canadian novelists.
Patterns of Isolation John Moss McClelland and Stewart	A very important study of Canadian literature.
Articulating West W.H. New New Press, 1972	A collection of essays on Canadian writing by Wm. New.
Canadian Playwrights Co-Op 344 Dupont St. Toronto, Ontario M5R 1V9	Send for a catalogue. Most Canadian playwrights are published through the Co-Op. The Co-Op has a reading room at the Vancouver Public Library, Robson and Burrard Sts.

Who's Afraid of Canadian Culture S. M. Cream General Publishing Co. Don Mills, Ontario	A critique of the handling of cultural affairs in Canada.
The Tamarack Review Box 159, Station K Toronto, M4P 2G5	A journal of Canadian writing and reviews.
The Modern Century Northrop Frye Oxford Press, Toronto	
The Bush Garden Northrop Frye Oxford Press, Toronto	A collection of critical Northrop Frye
Our Nature, Our Voices Clara Thomas	An overview of Canadian writers.
Literary History of Canada Klinck and Watters	A very useful handbook.
Oxford Compaion to Canadian History and Literature Oxford Press, Toronto	
Starting the Ark in the Dark Ian Underhill University of Western Ontario	A monograph which explores various approaches to teaching Canadian literature in the high school. Some very practical suggestions are presented. The book may be ordered from the Faculty of Education of the University of Western Ontario.
Contentions: An Analysis of Canadian Literature Curricula Delores Broten and Gail Donald CANLIT, P.O. Box 1551 Peterborough, Ont.	An overview of the current state of Canadian literature curricula.
Media and Materials: A Canadian Literature Collection Gail Donald CANLIT	A very useful source book.

Mix 'N Match: Ideas for Canadian Literary Studies - 2 vols. Gail Donald, Delores Broten and Peter Birdsall CANLIT	A treasury of teaching ideas.
The Country of the Young Don Gutteridge University of Western Ontario	A monograph which presents units in Canadian literature for elementary and secondary schools.
Oh Can (you see) ada! Lizee, Ebert and Lefebre CANLIT	A resource book on Canadian literature for junior high schools.
Casebooks in Canadian Literature McClelland and Stewart	A series of volumes under the general editorship of Don Gutteridge which presents units for thematic studies of Canadian literature.
A Descriptive Survey of Canadian Literature Being Taught in B.C. Schools Richard Walton E.R.I.B.C. Report 78:9	A look at the status of Canadian literature courses in B.C. survey done in 1978.
An Introduction To Teaching Canadian Literature Alice K. Hale Atlantic Institute of Education 5244 South St., Halifax, N.S.	A course that Hale developed for Grade 12 students in Halifax. Contains useful lists of resources.

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Resource Guides for the Teaching of Canadian Literature--The Writers' Union of Canada, 1977

Don Gutteridge, Rites of Passage, McClelland and Stewart, 1979

Don Gutteridge, The Country of the Young, University of Western Ontario, Monograph #2, 1978

Ian Underhill, Starting the Ark in the Dark, University of Western Ontario, Monograph #1, 1976

Alice K. Hale, An Introduction to Teaching Canadian Literature, Atlantic Institute of Education, 1975